AUTHENTIC TRANSCRIPTIONS WITH NOTES AND TABLATURE

THE BEATLES

Yellow Submarine

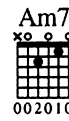
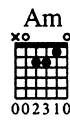
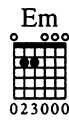
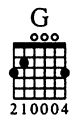
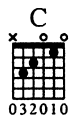
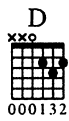
Note-for-Note Transcriptions for Guitar from the Movie Songtrack

HAL•LEONARD®

THE BEATLES Yellow Submarine

Yellow Submarine

Words and Music by John Lennon and Paul McCartney

Tune Down 1/2 Step
⑥= E♭ ③= G♭
⑤= A♭ ②= B♭
④= D♭ ①= E♭

Chorus
Am
Am7
C
D7
G6
Gtype2
yel - low sub - ma - rine.
We all live in a
D
sim.
G
yel - low sub - ma - rine,
yel - low sub - ma - rine,
yel - low - sub - ma - rine.
G6
D
G
We all live in a yel - low sub - ma - rinc,
yel - low sub - ma - rine,
Verse
(w/cocktail party ambience)
Gtype2
D
C
G
Em
Am
C
(even ♪)
yel-low sub-ma-rine. 2. And our friends are all a - board.
Man - y more of them live next
D7
Gtype2
D
C
G
Em
door.
And the band be - gins to play.
Horns arr. for gtr.
T
A
B
12
9
11
3

Chorus
Am
C
D7
G(omit ①)
G type2
We all live in a

D
G type2 G type2
sim.
yel-low sub-ma-rine,
yel-low sub-ma-rine,
yel-low sub-ma-rine.
We all live in a

Interlude (w/nautical ambience)
D
G type2 G type2
D C G Em
yel-low sub-ma-rine,
yel-low sub-ma-rine,
yel-low sub-ma-rine.

Am C D7 G type2 D C G Em Am C D7 G type2
3. As we

Verse
D
G6 C G6
Gtype2
G6 Em
Am
C
live a life of ease, ev - 'ry one of us has all we
(Spoken:) Ev - ry - one of us
D7
G6 Gtype2
D
G6 C G6
Gtype2
G6 Em
(even ♪)
need. Sky of blue and sea of green, in our
has all we need. Sky of blue, sea of green,
Chorus
Am
Am7 C
D7
Gtype2
Gtype2
(even ♪)
(even ♪)
yel - low sub - ma - rine.
in our yel - low sub - ma - rine, ah - hah!
We all live in a
D
> sim.
G6 Gtype2
yel - low sub - ma - rine, yel - low sub - ma - rine, yel - low sub - ma - rine.
Repeat and Fade
D
Gtype2
Gtype2
We all live in a yel-low sub-ma-rine, yel-low sub-ma-rine, yel-low sub-ma-rine.

Hey Bulldog

Words and Music by John Lennon and Paul McCartney

F#m A F#m E E/D

do-ing it a-gain. Some kind of hap-pi - ness _ is mea-sured out _ in miles. ___

Gtr. 1

Gtr. 2

Riff B

End Riff B

P.M. P.M. P.M. P.M.

Chorus

B | Bm | Bm♭6 | Bm6 | Bm7

lis-ten to _ your fears. ___
have - n't got a clue.

You can talk _ to me. ___ You can talk to me. _

Gtr. 1

Gtr. 2

End Riff C

P.M. P.M. *mp*

Em
Em♭6
Em6
Em7
B°
Em/B
You can talk to me. If you're lone-ly you can talk to me.
mf
Gtr. 1: w/ Riff A, 2 times
Gtr. 3 tacet, 2nd time
w/ Lead Voc. ad lib, 2nd time
N.C.
* Gtr. 3 (dist.)
f
Gtr. 2
divisi
* Two gtrs. arr. for one.
To Coda
Guitar Solo
w/ Bkgd. Voc. ad lib
Gtr. 1: w/ Rhy. Fig. 1
Gtr. 2 tacet
B7
Gtr. 3
let ring
F♯m
B7
F♯m
Gtr. 2: w/ Riff C, simile
A
F♯m

E
E/D
A
F#m
B7
D.S. al Coda

Coda
Outro
Gtr. 1: w/ Rhy. Fig. 1, 1st 2 meas., till end, simile
B7
F#m
Hey, bull -
Gtr. 2
Riff D
End Riff D

Gtr. 2: w/ Riff D, till end, simile
B7
F#m
B7
F#m
dog.
Spoken: Ruff!
Hey, bull - dog.
Hey, bull -

B7
F#m
dog.
Spoken: Hey, man.
What's that noise?
Ruff!

1., 2.
w/ Bkgd. Voc. ad lib, till end
B7
F#m
B7
F#m
What do you say? I said,
"Ruff!"
You know anymore?
Ruff!
Ah, ha, ha.
You got it. That's right.
You did it. That's it, man.
Whoo! That's it. You got it.
Don't look at me, man. I only had ten children.
Ah, hoo.
Quiet boy, quiet.

3.
Begin Fade
Fade Out
B7
F#m
B7
F#m
Okay, quiet!
Hey, bull - dog.
Hcy, bull...

Eleanor Rigby

Words and Music by John Lennon and Paul McCartney

Em/D

Waits at the win - dow, wear-ing a face that she keeps in a jar by the door,

Chorus 2

C Em Em7 Em6

who is it for? All the lone - ly peo - ple, where do

Cmaj7/E Em Em7 Em6

they all come from? All the lone - ly peo - ple, where do

Cmaj7/E Em

Verse

Em

they all be - long?

2. Fa - ther Mc - Ken - zie,

Gtr. 1

Gtr. 2

C

writ-ing the words of a ser - mon that no one will hear, no

P.T. on

Em

one comes near. Look at him work - ing, darn-ing his socks in the night

(P.T. off)

C Em

when there's no - bod - y there. What does he care?

P.T. on (P.T. off)

Chorus 2

Em7 Em6 Cmaj7/E Em

All the lone - ly peo - ple, where do they all come from?

Em7 Em6 Cmaj7/E Em

All the lone - ly peo - ple, where do they all be - long?

Chorus 1

C Em

Ah, look at all the lone - ly peo - ple.

Ah, look at all the lone - ly peo -

P.T. on (P.T. off)

Em

- ple.

3rd Verse

Em

3. El - ea - nor Rig - by,

C

died in the church and was bur - ied a - long with her name,

Em

no - bod - y came. Fa - ther Mc - Ken - zie, wip - ing the dirt from his hands

Em7
Em6
Ah, look at all the lone - ly peo -
All the lone - ly peo - ple, where do
Cmaj7/E
Em
- ple.
they all be - long?

Love You To

Words and Music by George Harrison

Sitar arr. for gtr.

Intro

Slowly and freely

A tempo
Moderately ♩ = 120

Slightly Faster ♩ = 126
Verse
C
C5
Acous. gtr.
1. Each day just goes so fast. I turn
(Sitar drones low C throughout)
Let ring throughout
Hold bend
1/2
1/2

a - round, it's past. You don't get time to hang a sign on me.
Hold bend
1/2
Hold bend
full

C5
Hold bend
1/2
1/2

Verse

C
- time is so short.
A new one can't be bought.
Hold even bend
1/2
Hold bend
full

But what you've got means such a lot to me.
Hold bend
1/2
full

C5
Hold bend
1/2
1/2

B♭ C B♭ C B♭ C

Make love all day long.

Make love sing - ing songs.

Hold bend

Hold bend

Hold even bend

Elec. gtr.

mf

w/vol. ped. and dist.

B♭ C C5

Hold bend

Hold even bend

mf

Sitar Solo

B♭ C

Make love all day long.

full
full
full
Hold
even bend
1 1/2
full

Elec. gtr.

mf

w/vol. ped. and dist.

B♭ C B♭ C B♭

Make love sing-ing songs.

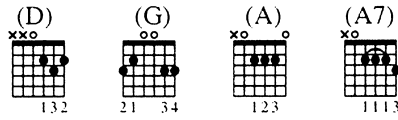
Hold bend 1/2 1/2 Hold bend 1/2 1/2 Hold bend 1/2 1/2

mf *mf* *mf*

who'll screw you in the ground. They'll fill
you in with all their sins, you'll see.
Hold even bend
1/2
full
Hold bend
let ring

Sitar Solo
Faster ♩ = 150

All Together Now

Words and Music by John Lennon and Paul McCartney

G
D7/A
G
** (D)
Gtr. 2 (acous.)
mf
(cont. in notation)
Five, six, sev - en, eight, nine, ten. I love you.
End Rhy. Fig. 1
* T T T sim.
* T = Thumb on ⑥
** Symbols in parentheses represent chord names respective to capoed guitar and do not reflect actual sounding chords.
Verse
Gtr. 1: w/ Rhy. Fig. 1, simile
*** G (D)
D7/A (A7/E)
2. A, B, C, D. Can I bring a friend to tea?
3. Black, white, green, red. Can I take my friend to bed?
Gtr. 2
simile on repeat
*** Symbols in parentheses represent chord names respective to capoed guitar. Symbols above reflect actual sounding chords. Capoed fret is "0" in TAB.
G (D)
D7/A (A7/E)
To Coda 1
G (D)
E, F, G, H, I, J. I love you. (Bom, bom, bom,
Pink, brown, yel - low, orange and blue. I love you.
Rhy. Fill 1
End Rhy. Fill 1
(cont. in slash)
Pre-Chorus
(G)
(D)
G
Gtr. 2
simile on repeat
† grad. accel.
bom, pa, bom.) Sail the ship. (Bom, pa, bom.) Chop the tree.
Gtr. 1
simile on repeat
† grad. accel.
† 2nd time, till end

(A)
(Bom, pa, bom.) Skip the rope. (Bom, pa, bom.) Look at me.
(A7)
Chorus
(D)
Rhy. Fig. 2A
*(Spoken: All to-geth-er now.) * All to-geth - er now. (All to geth-er now.)
Rhy. Fig. 2
* X's in vocal staff indicate spoken throughout. Spoken background vocal is loosely doubled periodically throughout.
* During choruses lead vocal part is sung by multiple voices throughout. 2nd time background vocal consists of spoken part only, next 6 meas..
(A)
All to - geth - er now. (All to - geth - er now.) All to - geth - er

To Coda 2
(D)
D.S. al Coda 1
End Rhy. Fig. 2A
(cont. in notation)
now. (All to-geth-er now.) All to-geth - er now. (All to-geth-er now.)
End Rhy. Fig. 2

Coda 1
Chorus
Gtr. 2: w/ Rhy. Fill 1, simile
Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A, 2 times, simile
G
(D)
Oh. All to-geth - er now. (All to-geth-er now.)
(All to-geth-er now.) (All to-geth-er now.)

D
(A)
All to-geth - er now. (All to-geth-er now.) All to-geth - er

G
(D)
now. (All to-geth-er now.) All to-geth - er now. (All to-geth-er now. __)

All to-geth - er now. All to-geth - er now.
(All to-geth-er now. All to-geth-er now.

D
(A)
G
(D)
D.S.S. al Coda 2
All to-geth - er now. All to-geth - er now. (Bom, bom, bom,
All to-geth-er now.)

Coda 2
Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A, last meas., simile
Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A, 1 3/4 times, simile
G
(D)
now.
(All to - geth - er now.)
All to - geth - er now.
(All to - geth - er now.)
All to - geth - er now.
(All to - geth - er now.)
D
(A)
All to - geth - er now.
(All to - geth - er now.)
G
(D)
All to - geth - er now.
(All to - geth - er now.)
All to - geth - er now.
(All to - geth - er now.)
All to - geth - er now.
(All to - geth - er now.)
D
(A)
All to - geth - er now.
(All to - geth - er now.)
(A)
Gtr. 2
(D)
All to - geth - er now.
Gtr. 1
w/ clapping and cheering

Lucy in the Sky With Diamonds

Words and Music by John Lennon and Paul McCartney

A5/E
A7sus/G
F#m7
Dm/F
A+/F
Some - bod - y calls you, you an - swer quite slow - ly. A

A5/E
A7sus/G
F#m7
Dm
Dm/C
girl with ka - lei - do - scope eyes.

Pre-Chorus

Gtr. 1 tacet
B♭
C
Gtr. 2 (acous.)
mp
Cel - lo - phane flow - ers of yel - low and green
Gtr. 3 (elec.)
mp
full

F
B♭
C
tow - er - ing ov - er your head.
Look for the girl
full
full
full
G
D/A
with the sun in her eyes and she's gone.
full
full
Chorus
G
C
Ctype2
D
Lu - cy in the sky with dia - monds.
Lu - cy in the sky with
w/ Leslie

D
G
C
C type2
D
D
dia - monds.
Lu-cy in the sky with dia - monds,
ah.

Verse

Gtrs. 2 & 3 tacet
A5/E
F#m7
Dm/F
A+/F
2. Fol - low her down to a bridge by a foun - tain where
Gtr. 1

A5
F#m7
F
rock - ing horse peo - ple eat marsh - mal - low pies.

Pre-Chorus

Gtr. 1 tacet

B♭ C

Gtr. 2

News - pa - per tax - is ap - pear on the shore,

Gtr. 3

full full

F
Bb
wait - ing to take you a - way.
full
5
5
5
5
5
(5)
3
C
G
D
D/A
Climb in the back with your head in the clouds and you're gone.
full
full
full
5
5
5
5
5
5
5
5
5
5
5
(5)
4
2
Chorus
G
C
D
G
C
D
Lu - cy in the sky with dia - monds.
Lu - cy in the sky with dia - monds.
f
w/ Leslie
3
3
0
2
3
0
2
0
3
0
2
3
0
2
0
0
0
0
0
0

G
C
D
Lu - cy in the sky with dia - monds, ah.
3 3 0 2 3 0 2 0
0 0 0 0 0 0 0 0 0 0
0

Verse
Gtrs. 2 & 3 tacet
A5
A7/G
F#m7
Dm/F
A+/F
3
3. Pic - ture your - self on a train in a sta - tion, with
Gtr. 1
9 10 12
12 12 10
11 10 12
10 10 9 10

A5
A7/G
F#m7
F
plast - i - cine port - ers with look - ing - glass ties.
9 10 12
12 12 10
11 10 12
8 10 10 8

A5/E
A♭7/G
F♯m7
Dm/F
A+/F
Sud - den - ly some - one is there at the turn - stile, the

A5/E
A♭7/G
F♯m7
D5
girl with ka - lei - do - scope eyes.

Chorus
Gtr. 1 tacet
G
C
D
C type2
Gtr. 2
w/ flanging
Lu-cy in the sky with dia - monds.
Lu-cy in the sky with dia-monds.
Gtr. 3
f
w/ Leslie

G
C
D
Lu - cy in the sky with dia - monds, ah.
A
Outro-Chorus
G
C
D
Lu - cy in the sky with dia - monds.
G
C
C type2
D
Begin Fade
G
C
C type2
Lu - cy in the sky with dia - monds.
Lu - cy in the sky with

D
A
dia - monds.
ah.

G
C
D
G
C
C type 2
Lu - cy in the sky with dia - monds.
Lu - cy in the sky with

Fade Out

D
G
C
D
dia - monds.
Lu - cy in the sky with dia - monds.

Think For Yourself

Words and Music by George Harrison

Intro

Moderately ♩ = ca 130

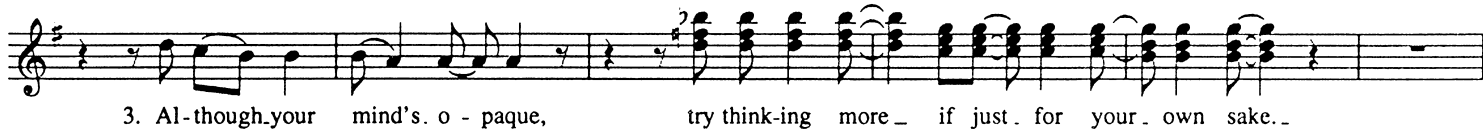
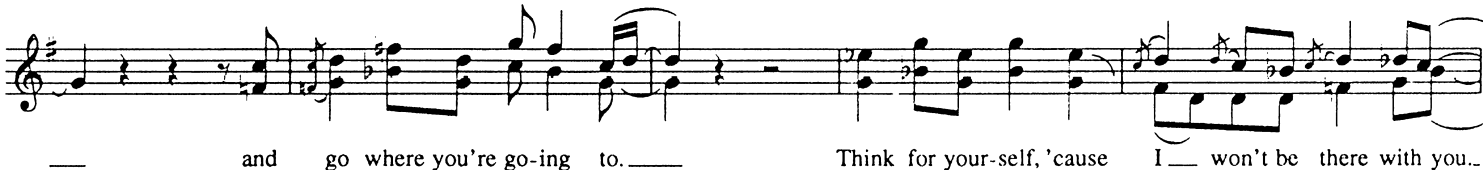
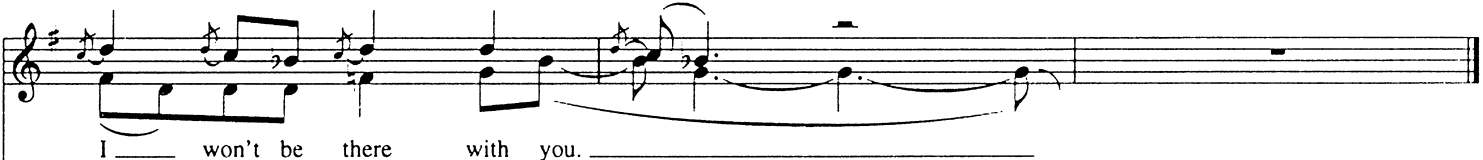
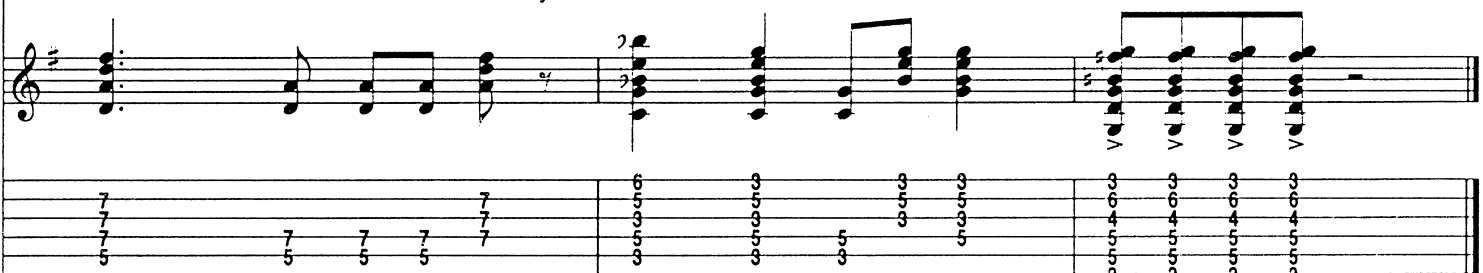
G7 (G#) Verse Am Dm

1. I've got a word or two

*Gtr. 1 Rhy. Fig. 1

f Let ring throughout *mf*

*Gtr. 1 capoed at 3rd fret.
Notes tabbed at 3rd fret played as open strings.

C
G7
Am
___ things that ___ we can ___ have if ___ we close ___ our eyes. ___
End Rhy. Fig. 1
C7
G7
Do what you want to do, ___ and go where you're go - ing to. ___
Rhy. Fig. 2
Gtr. 1
E♭
D
G7
Think for your-self, 'cause I ___ won't be there_ with you. ______
End Rhy. Fig. 2
Verse
Gtr. 1: w/Rhy. Fig. 1
Am
Dm
B♭
C
G7
2. I left _ you far ___ be-hind, the ru-ins of ___ the life _ that you ___ had in mind.
Am
Dm
B♭
C
And though_you still _ can't _ see, I know your mind's_ made up, ___ you're gon-
Gtr. 1: w/Rhy. Fig. 2
G7
Am
C7
G7
na cause_ more_ mis - er - y. ___ Do what you want to do, ___ and go where you're go-ing to. ___
E♭
D
G7
___ Think for your-self, 'cause I ___ won't be there_ with you. ______

Verse
Gtr. 1: w/Rhy. Fig. 1
Am Dm B♭ C G7
3. Al-though your mind's o - paque, try think-ing more if just for your own sake.
Am Dm B♭ C G7
The fu - ture still looks good, and you've got time to rec - ti - fy all the things that
Gtr. 1: w/Rhy. Fig. 2
Am C7 G7
you should. Do what you want to do, and go where you're go-ing to.
Gtr. 1: w/Rhy. Fig. 2, 1st 6 measures
E♭ D G7 C7
Think for your-self, 'cause I will be there with you. Do what you want to do,
G7 E♭ D
and go where you're go-ing to. Think for your-self, 'cause I won't be there with you.
C7 G7 E♭
Think for your-self, 'cause
D7 C7 G7
I won't be there with you.

Sgt. Pepper's Lonely Hearts Club Band

Words and Music by John Lennon and Paul McCartney

Verse
C
G7
D7
G7
A7
1. It was twen-ty years a-go to-day, . Ser-geant
mf
full
C7
G7
A7
Pep-per taught the band to play. _ They've been go-ing in and out of style, _ but they're

C7
G7
A7
guar-an-teed to raise a smile._
So may I in-tro-duce to you _
the
act you've known for all these years? _
Ser-geant Pep-per's Lone-ly Hearts_ Club Band._

Interlude
Gtrs. 1, 2. & 3 tacet
G7
C
F
* Gtr. 4
* Gtr. 5
* French horn arr. for gtr.
C
D/A
D7
N.C.
We're
Gtr. 2

Chorus
Gtrs. 4 & 5 tacet
G7
B♭7
C7
G7
Ser - geant Pep - per's Lone - ly Hearts Club Band. We
Gtr. 1
Gtr. 2
full
3/4
3/4
1/2
1/2
3/4
Gtr. 3
C7
G7
B♭7
hope you will en - joy the show.
Ser-geant Pep-per's Lone - ly Hearts.
1/2
full
1/2
full
1/2
full

Bridge
G7
N.C.
C7
F7
Club Band.
It's wonder-ful to be here. It's cer-tain-ly a thrill. You're
Gtrs. 4 & 5
Gtr. 2
Gtr. 3
C7
D
N.C.
such a love-ly au-di-ence, we'd like to take you home with us. We'd love to take you home. 2. I don't
Gtr. 4
Gtr. 5
divisi
Gtr. 1
Gtr. 2
divisi

Verse
Gtrs. 4 & 5 tacet
G7
A7
C7
G7
real - ly want to stop the show. but I thought you might like to know _ that the
Gtr. 1
Gtr. 2
Gtr. 3
A7
C7
G7
sing-er's gon - na sing a song _ and he wants you all to sing a - long. _ So

A7
C7
let me in - tro-duce to you. _ the one and on - ly Bil - ly Shears, _ and
G7
C7
G7
Segue into "With A Little Help From My Friends"
Ser - geant Pep-per's Lone - ly Hearts_ Club Band, _ yeah.
1/4

With a Little Help From My Friends

Words and Music by John Lennon and Paul McCartney

Verse
E B F♯m
2. What do I do when my love is a - way? (Does it wor -
B7 E B
- y you to be a - lone?) How do I feel by the end
F♯m B7 E
of the day? (Are you sad be - cause you're on your own?) No, I get by
Chorus
D A E
with a lit - tle help from my friends. Mmm, get high

D
A
E
with a lit - tle help from my friends.
Mmm, gon - na try
A
E
Bridge
C♯m11
with a lit - tle help from my friends.
Do you need an - y - bod -
F♯
E
D
A
y?
I need some - bod - y to love.
Could it be
C♯11
F♯
E
D
A
an - y - bod - y?
I want some - bod - y to love.

Verse
E B F♯m B
3. (Would you be - lieve in a love at first sight?) Yes, I'm cer - tain that it hap - pens all the time.
even
E B F♯m
(What do you see when you turn out the light?) I can't tell
Chorus
B E D A
you, but I know its mine. Oh, I get by with a lit - tle help from my friends.
E D A
Mmm, get high with a lit - tle help from my friends.

E
A
Oh, I'm gon - na try with a lit - tle help from my friends.
Bridge
E
C#m11
F#
E
D
Do you need an - y - bod - y? I just need some - one to
A
C#m11
F#
E
D
love. Could it be an - y - bod - y? I want some - bod - y to love.
Chorus
A
D
D
A
Oh, I get by with a lit - tle help from my friends.

E
D
A
E
Mmm, gon-na try with a lit-tle help from my friends. I get high
D
A
E
with a lit-tle help from my friends. Yes, I get by
D
A
with a lit-tle help from my friends, with a lit-tle help from my friends.
C/G
D/A
E
(Ah.)

Baby You're a Rich Man

Words and Music by John Lennon and Paul McCartney

F G C G F/G
what do you want _ to be? ___ And have you trav - eled ver-y far? __
Verse
F G C G C
Far as the eye __ can see. ____ 2. How does it feel __ to be one of the beau - ti - ful
G F/G
peo - ple? How of - ten have __ you been there? __
Gtr. 2 tacet
F G C G
Of - ten e - nough __ to __ know. ___ What did you see ___ when you were there? _
w/ slide
Gtr. 2 mp (clean)
Gtr. 1 divisi
Gtr. 1

F/G
F
G
Gtr. 2 tacet
C
Noth - ing that does - n't show.
Gtr. 2
Gtr. 1
Gtr. 1
divisi
Chorus
G
C
Ba - by you're a rich man, ba - by you're a rich man,
Gtr. 2
Gtr. 1
mf
G
Gtr. 2 tacet
C
ba - by you're a rich man, too. You

G
C
keep all your mon - ey in a big brown bag in - side a zoo.
Gtr. 1
G7
C
What a thing to do.
let ring
G7
C
Ba - by you're a rich man, ba - by you're a rich man,
G7
C
Verse
G7
ba - by you're a rich man, too.
3. How does it feel to be

C/G
G7
one of the beau - ti - ful peo - ple?
G
F/G
Tuned to a nat - ur - al E.
F
G
C
G
Hap - py to be that way.
Now that you've found a - noth-er key,
F/G
F
G
C
what are you go - ing to play?

Chorus
G
C
Ba - by you're a rich man, ba - by you're a rich man,
Gtr. 2
Gtr. 1
G
C
ba - by you're a rich man too. You

G
C
keep all your mon - ey in a big brown bag in - side a zoo.
G7
C
What a thing to do.
(Ba - by.)

G7

Voc. Fig. 1

C

Ba - by you're a rich man, ba - by you're a rich man,

1/2

G7

w/ Bkgd. Voc. ad lib., till end

C

End Voc. Fig. 1

ba - by you're a rich man too. ___

1/2

w/ Voc. Fig. 1. till end
G
C
Begin Fade
G
C
G
1/2
C
G
Fade Out

Only a Northern Song

Words and Music by George Harrison

E7
D
we just wrote it like that.
Verse
A
2. When you're lis - t'ning late at night
you may think the band
3. Instrumental
4. If you think the har - mo - ny
is a lit - tle dark
Rhy. Fig. 1
simile on repeats
Bm7
are not quite right.
But they are,
and out of key,
you're cor - rect.
E7
D
they just play it like that.
There's no - bod - y there.

Chorus

E Bm G C♯

1. It does - n't real - ly mat - ter what chords I play, what
2. It does n't real ly mat ter what clothes I wear or
3. *Instrumental*

Outro

Gr. 1: w/ Rhy. Fig. 1, till fade, simile

Begin Fade ***Fade Out***

18 6

All You Need Is Love

Words and Music by John Lennon and Paul McCartney

* Brass and piano arr. for guitar.

Gtr. 1 tacet

G D/F# Em Em7 G D/F# Em Em7 D7/A G

Love, love, love. Love, love, love. Love, love,

Rhy. Fig. 1

* Gtr. 2

mf

* Harpsichord arr. for guitar.

D/F# Am D D/C N.C. (D)

love.

Verse

G D/F#

1. There's noth-ing you can do that can't be done.
(Love.

End Rhy. Fig. 1

p

Em Em7 G D/F# Em Em7
Noth - ing you can sing that can't be sung.
Love.
D7/A G D/F# Am
Noth - ing you can say, but you can learn how to play the game.
It's
Love.)
D D/C N.C. (D)
ea - sy.
Verse
G D
2. Noth - ing you can make that can't be
3. There's noth-ing you can know that is - n't
(Love.
Em Em7 G D Em Em7
made. No one you can save that can't be saved.
known. Noth - ing you can see that is - n't shown.
Love.

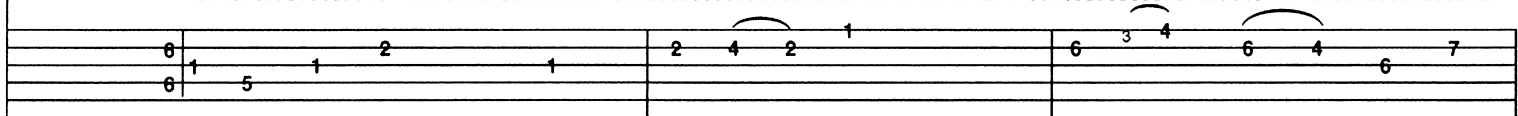
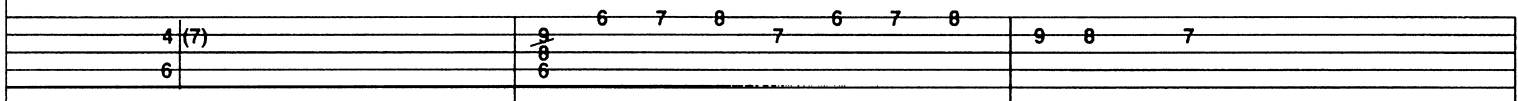
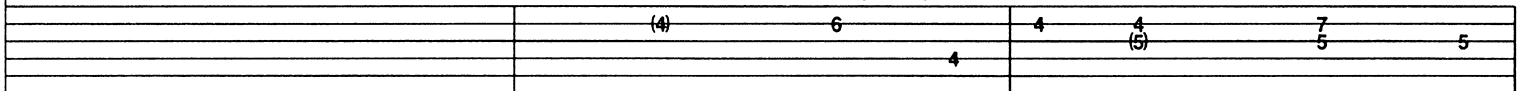
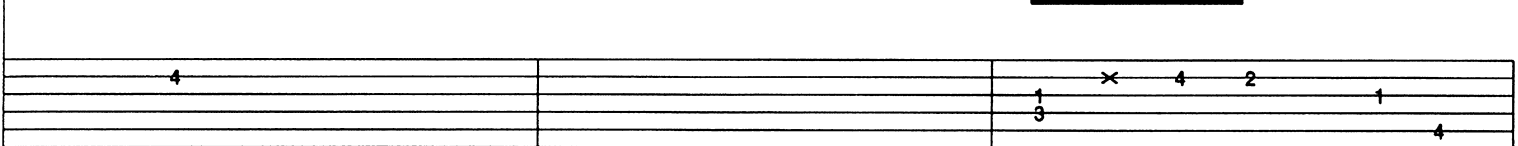
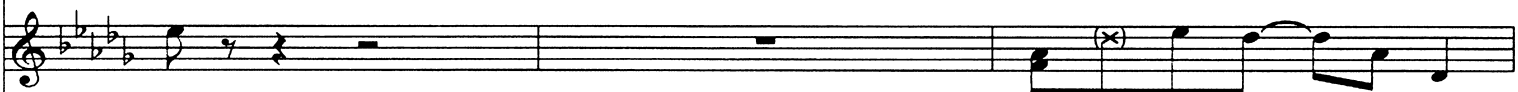
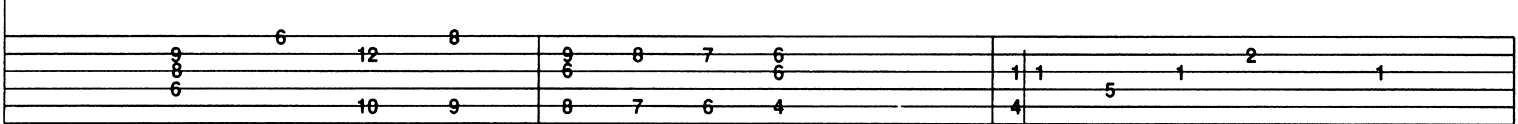
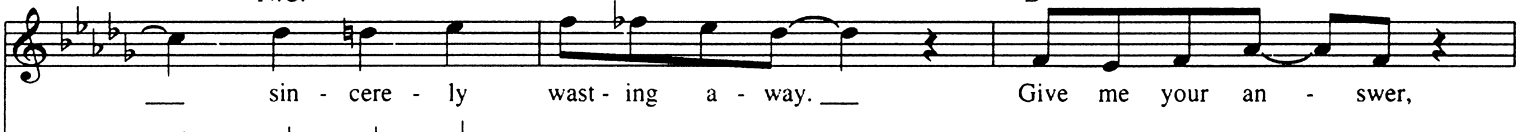
D7/A
G
D/F#
Am
Noth - ing you can do, but you can learn how to be you in time.
There's no - where you can be that is - n't where you're meant to be.
It's
Love.)
Chorus
D
D/C
N.C. (D)
G
A
D
Harmonies on D.S. only
ea - sy.
All you need is love.
Rhy. Fig. 2
saxes arr. for gtr.
G
A
D
G
B7
All you need is love.
All you need is love,
saxes
Em
C
D5
To Coda
N.C.(G)
love.
Love is all you need.
End Rhy. Fig. 2
Gtr. 3 (elec.)
f w/ octavia

D.S. al Coda
Coda
C
D
G
Love is all you need.
Chorus
Gtr. 2: w/ Rhy. Fig. 2
G A D G A D G
All you need is love. All to-geth-er now! All you need is love. Ev-'ry-bod - y!
B7 Em C D5 N.C.(G)
All you need is love, love. Love is all you need. Love is
Outro
G
all you need. Love is all you need. Love is all
(Love is all you need. Love is all you need.)
Gtr. 2
Play 12 Times And Fade
you need. Love is all you need. Love is all
ad lib. sim.
(Love is all you need. Love is all you need.)

When I'm Sixty-Four

Words and Music by John Lennon and Paul McCartney

N.C.
birth - day greet - ings, bot - tle of wine?
Sun - day morn - ing go for a ride.
D♭
If I'd been out 'til
Do - ing the gar - den
2nd verse only
1st verse only
quar - ter to three,
dig - ging the weeds,
D♭7
would you lock the door?
who could ask for more?
G♭
G♭
G♭m
D♭
B♭
E♭
A♭
Will you still need me? Will you still feed me, when I'm six - ty - four?
Bridge
D
N.C.
B♭m/F
F7/5
B♭m
A♭/C G♭/D♭
Ooo,
Ev - 'ry sum - mer we can rent a cot - tage in the Isle of Wight,

A♭/C
A♭
B♭m
if it's not too dear.
You'll be old - er,
We shall scrimp and
F
N.C.
B♭m
too.
save.
And if you
Grand - chil - dren
8va
loco
E♭m
G♭
A♭
say the word,
on your knee;
I could stay with
Ve - ra, Chuck and
N.C.
(A♭)
you.
Dave.
chimes
(2nd vs. only)
* Play either octave

3rd Verse
D♭
3. Send me a post - card, drop me a line, stat - ing point of view.
loco
Divisi * 8va
* 8va on lower part only
A♭
In - di - cate pre - cise - ly what you mean to say. Yours
(8va)
loco
Elec. gtr. w/capo @ 1st fret
mp
let ring throughout
N.C.
sin - cere - ly wast - ing a - way.
D♭
Give me your an - swer,

Db7
Gb
Fill in a form, mine for - ev - er more. A -
Gb Gbm Db Bb Eb7 Ab7 Db N.C.(Ab)(Db)
will you still need me, will you still feed me, when I'm six- ty - four? Hoo!
(Db) (Db/Ab) (Db) (Db/Ab) (Gb) (Ab) (Db) (Db/Ab) (Db)

Nowhere Man

Words and Music by John Lennon and Paul McCartney

*Notes tabbed at 2nd fret played as open strings.

*w/ heavy compression/top boost throughout fills.

Gtr. 2: w/ Fill2
E
F#m
Am
E
go-ing to.
Is-n't he a bit like you and me?

Chorus
G#m
A
No-where man please lis-ten. You don't know
(Ah, la, la, la,
Rhy. Fig. 2

G#m
A
G#m
what you're miss-ing. No - where man, the
ah, la, la, la, ah,

Fill 2
Gtr. 2
mf
T
A
B

8va
F♯m7
Am
E
string noise
string noise
Harm.
End Rhy. Fig. 1
Verse
Gtr. 1: w/ Rhy. Fig. 1
Gtr. 2 tacet
E
B
A
E
3. He's as blind as he can be, just sees what he wants to see.
8va
F♯m
Gtr. 2: w/ Fill 3
Am
E
No-where man can you see me at all?
No-where man
Chorus
Gtr. 1: w/ Rhy. Fig. 2
G♯m
A
G♯m
A
don't wor-ry. Take your time, don't hur-ry. Leave it all
(Ah, la, la, la, ah, la, la, la,
Fill 3
Gtr. 2
mf
let ring

G♯m
F♯m7
Gtr. 2: w/ Fill 4
B
3
'til some - bod - y else lends you a hand.
ah, la la la, ah, la la la la.)

Verse

Gtr. 1: w/ Rhy. Fig. 1
E
B
A
E
4. Does - n't have a point of view, knows not where he's go - ing to.

F♯m
Am
Gtr. 2: w/ Fill 5
E
D.S. al Coda
Is - n't he a bit like you and me?
No-where man

Coda
Verse
Gtr. 1: w/ Rhy. Fig. 1
E
B
A
5. He's a real no - where man, sit - ting in his

E
F♯m
Am
E
no - where land, mak - ing all his no - where plans for no - bod - y.

Fill 4
Gtr. 2
T
A
B

Fill 5
Gtr. 2
T
A
B

Tag
Gtr. 1: w/ Rhy. Fig. 1, last 4 meas.
F#m7
Am
Mak - ing all his no - where plans for
Gtr. 2
E
F#m7
no - bod - y.
Mak - ing all his
Gtr. 1
Gtr. 2
Am
E
no - where plans for no - bod - y.

It's All Too Much

Words and Music by George Harrison

band enters
C/G
G
Gsus2
let ring
Rhy. Fig. 1
End Rhy. Fig. 1
Gtr. 2: w/ Rhy. Fig. 1
Gtr. 1
Chorus
Gtr. 2: w/ Rhy. Fig. 1, 1 3/4 times
It's all too much.
Gtr. 2: w/ Rhy. Fill 1
8va
fdbk.
w/ bar

Verse
N.C.(G)
1. When I look in - to your eyes your love is there for me.
loco
fdbk.
w/ bar
P.S.
pitches: D
B
B
And the more I go in - side, the more there is to see. It's
P.S.
P.S.
P.S.
Chorus
Gtr. 2: w/ Rhy. Fig. 1, 1 3/4 times
C/G
G
Gsus2
G
C/G
G
Gsus2
all too much for me to take the love that's shin - ing all a -
let ring
let ring
G
C/G
G
Gsus2
G
Gtr. 2: w/ Rhy. Fill 1
C/G
G
Gsus2
round you. Ev - 'ry - where it's what you make. For us to take, it's all too
let ring
let ring
let ring

Verse
G
N.C.(G)
much.
2. Float - ing down the stream of time, of
* fdbk.
* Microphonic fdbk. not caused by string vibration.
life to life with me.
Makes no dif - f'rence where you are or
let ring
fdbk.
Chorus
Gtr. 2: w/ Rhy. Fig. 1, 2 times
C/G G Gsus2 G
where you'd like to be.
It's all too much for me to take the
C/G G Gsus2 G C/G G Gsus2 G
love that's shin - ing all a - round here.
All the world is birth-day cake, so
let ring
let ring

Verse
N.C.(G)
3. Set me on a sil - ver sun, for I know that I'm free.
w/ bar
w/ bar
Show me that I'm ev - 'ry - where, and get me home for tea. It's
fdbk.
w/ bar
+1/2
Harm.
pitches: D G D G
Chorus
Gtr. 2: w/ Rhy. Fig. 1, 4 times
C/G G Gsus2 G C/G G Gsus2 G
all too much for me to see a love that's shin - ing all a - round here. The
let ring
let ring
C/G G Gsus2 G C/G G Gsus2 G
more I am, the less I know, and what I do is all too much. It's
let ring
let ring
let ring

C/G G Gsus2 G C/G G Gsus2 G
all too much for me to take the love that's shin - ing all a - round you.
let ring
C/G G Gsus2 G C/G G Gsus2 G
Ev-'ry - where it's what you make. For us to take, it's all too much.
Outro
Gtr. 2: w/ Rhy. Fig. 1, till end, simile
C/G G Gsus2 G C/G G Gsus2 G
It's too much. Ah.
let ring
C/G G Gsus2 G
It's too much.
w/ Bkgd. Voc. ad lib. next 10 meas.
C/G G Gsus2 G
fdbk.
w/ bar

C/G
G
Gsus2
G
C/G
G
Gsus2
G
Gtr. 3
Gtr. 1
w/ bar
-1/2
C/G
G
Gsus2
G
C/G
G
Gsus2
G
With your long
w/ bar
P.S.
w/ bar
let ring
-1/2
-1/2

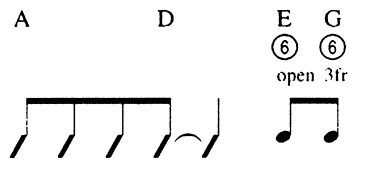
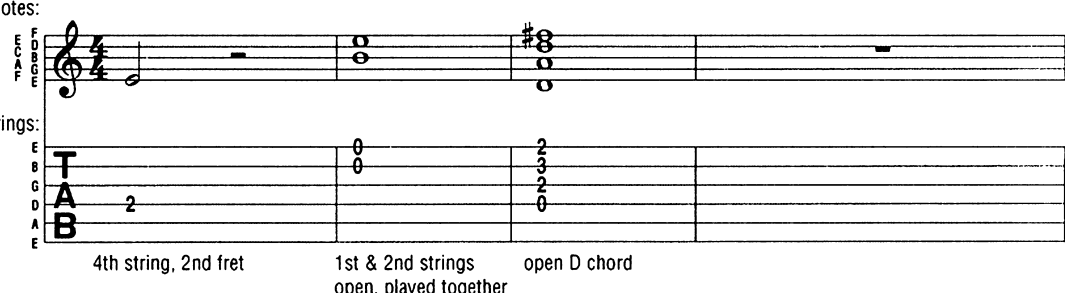
C/G
G
Gsus2
G
C/G
G
Gsus2
G
blond hair and your eyes of blue.
With your long
Riff B
End Riff B
let ring
let ring
Gtr. 3: w/ Riff B
C/G
G
Gsus2
G
C/G
G
Gsus2
blond hair and your eyes of blue.
Gtr. 1
let ring
let ring
G
C/G
G
Gsus2
G
C/G
G
Gsus2
You're too much, ah.
Backwards voc.
let ring

C/G G Gsus2 G C/G G Gsus2 G C/G G Gsus2 G
fdbk.
w/ bar
+1/2
pitches: B A
pitches: B A B
C F E♭ F E
C/G G Gsus2 G C/G G
Gsus2 G C/G G Gsus2 G
C/G G Gsus2 G C/G G Gsus2
G C/G G Gsus2 G

Begin Fade
C/G
G
Gsus2
G
C/G
G
Gsus2
G
Voc. Fig. 2
End Voc. Fig. 2
* Spoken: Too much. Too much. Too much. Too
fdbk.
* multiple voices

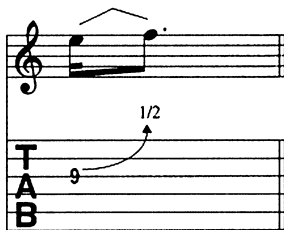
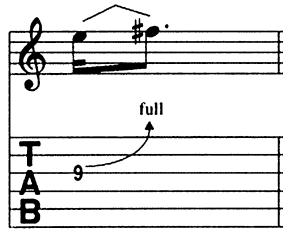
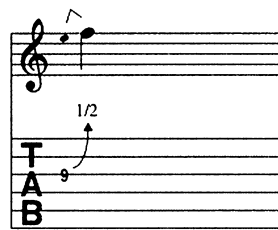
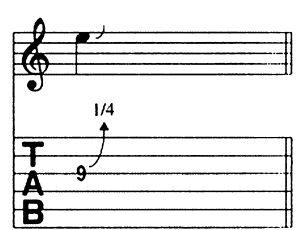
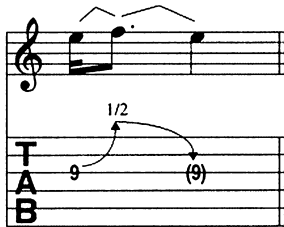
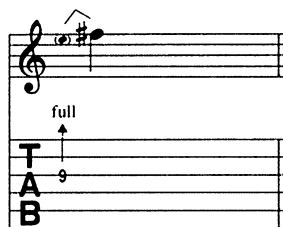
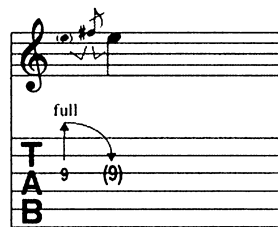
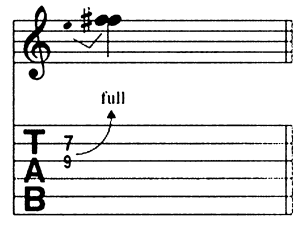
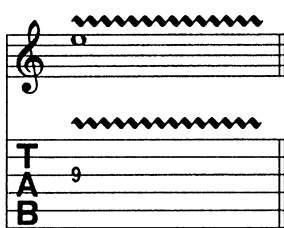
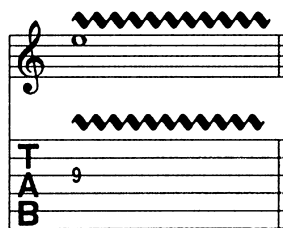
w/ Voc. Fig. 2, till end
C/G
G
Gsus2
G
C/G
G
let ring

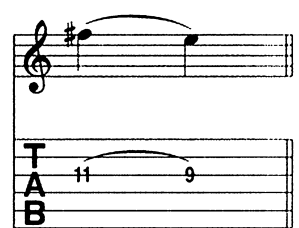
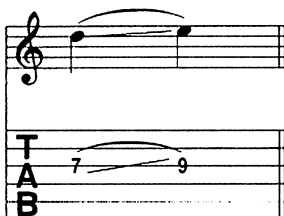
Gsus2
G
C/G
G
Gsus2
G
let ring
let ring

Fade Out
C/G
G
Gsus2
G
C/G
G
Gsus2
let ring
let ring
let ring

Guitar Notation Legend

Guitar Music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a a string, and each number represents a fret.

Definitions for Special Guitar Notation

HALF-STEP BEND: Strike the note and bend up 1/2 step.

WHOLE-STEP BEND: Strike the note and bend up one step.

GRACE NOTE BEND: Strike the note and bend up as indicated. The first note does not take up any time.

SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.

BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.

PRE-BEND: Bend the note as indicated, then strike it.

PRE-BEND AND RELEASE: Bend the note as indicated. Strike it and release the bend back to the original note.

UNISON BEND: Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.

VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.

WIDE VIBRATO: The pitch is varied to a greater degree by vibrating with the fretting hand.

HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.

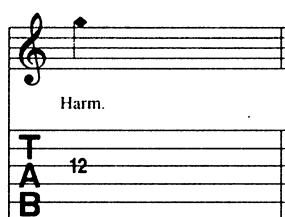
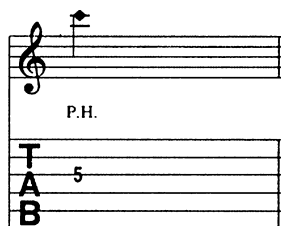
PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.

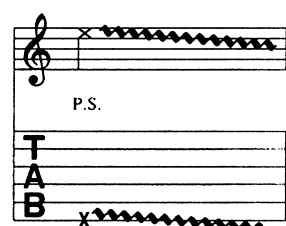
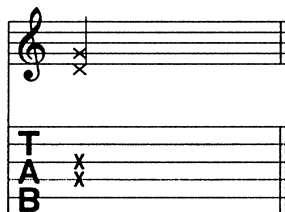
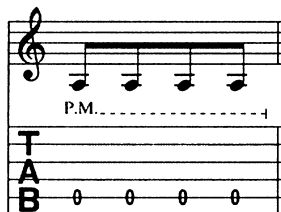
LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

SHIFT SLIDE: Same as legato slide, except the second note is struck.

TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.

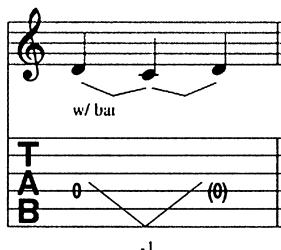
TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.

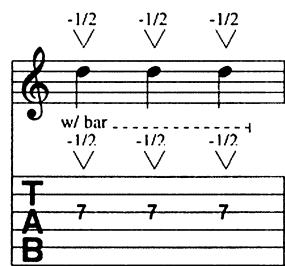
NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.

PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.

HARP HARMONIC: The note is fretted normally and a harmonic is produced by gently resting the pick hand's index finger directly above the indicated fret (in parentheses) while the pick hand's thumb or pick assists by plucking the appropriate string.

PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.

MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.

PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.

RAKE: Drag the pick across the strings indicated with a single motion.

TREMOLO PICKING: The note is picked as rapidly and continuously as possible.

ARPEGGIATE: Play the notes of the chord indicated by quickly rolling them from bottom to top.

VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm) then returned to the original pitch.

VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.

VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.

Additional Musical Definitions

(accent) • Accentuate note (play it louder)

(accent) • Accentuate note with great intensity

(staccato) • Play the note short

• Downstroke

V • Upstroke

D.S. al Coda • Go back to the sign (𝄋), then play until the measure marked "***To Coda,***" then skip to the section labelled "***Coda.***"

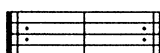
D.S. al Fine • Go back to the beginning of the song and play until the measure marked "***Fine***" (end).

Rhy. Fig. • Label used to recall a recurring accompaniment pattern (usually chordal).

Riff • Label used to recall composed, melodic lines (usually single notes) which recur.

Fill • Label used to identify a brief melodic figure which is to be inserted into the arrangement.

Rhy. Fill • A chordal version of a Fill.

tacet • Instrument is silent (drops out).

• Repeat measures between signs.

• When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.

NOTE: Tablature numbers in parentheses mean:
1. The note is being sustained over a system (note in standard notation is tied), or
2. The note is sustained, but a new articulation (such as a hammer-on, pull-off, slide or vibrato begins, or
3. The note is a barely audible "ghost" note (note in standard notation is also in parentheses).

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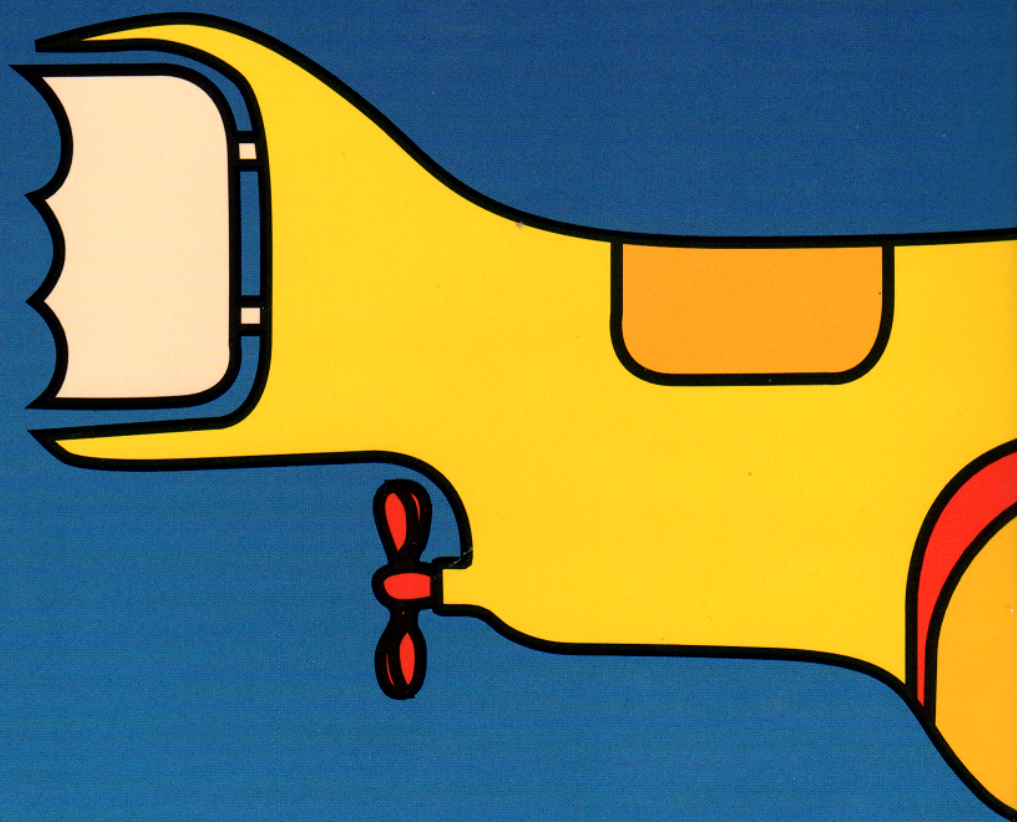
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